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CATALOGUE OF AN EXHIBITION OF BOOKS AND BROADSIDES ILLUSTRATING THE EARLY HISTORY OF PRINTING.

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THE JOHN RYLANDS LIBRARY

MANCHESTER: CATALOGUE OF THE SELECTION OF BOOKS AND BROADSIDES ILLUSTRATING THE EARLY HISTORY OF PRINTING, EXHIBITED ON THE OCCASION OF THE VISIT OF THE FEDERATION OF MASTER PRINTERS AND ALLIED TRADES IN JUNE, MCMVII

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INTRODUCTORY NOTE.

The exhibition of books and broadsides, illustrating the most important stages in the early history of printing, of which a descriptive catalogue will be found in the following pages, has been specially arranged to signalize the visit of the Federation of Master Printers and Allied Trades.

As many members of the Federation may be visiting the library for the first time, it may not be without interest to them to learn something of the character of our collections, as far as they relate to the history of the printing craft.

One of the most noteworthy features of the library is its unrivalled collection of books printed before the year 1501, numbering upwards of 2,500 volumes. Commencing with the specimens of block-printing, the precursors of the type-printed books, the history of which furnishes one of the most fascinating chapters in the evolution of books, it is possible to trace the history of printing step by step in the course of its progress and development to the close of the fifteenth century.

The collection of works from the presses of the sixteenth and succeeding centuries down to the present day is but little less remarkable. The Aldine Press is represented by upwards of 800 works, whilst of the presses of Bodoni, Elzevir, Plantin, Baskerville, and others too numerous to mention, the principal productions can be shown.

Therefore it is not too much to say that seldom, if ever before, has there been brought together a collection of books illustrating, so completely as this does, the origin and development of the art of printing.

Unfortunately, in arranging the exhibition, whilst the space at our disposal is limited, such is the magnitude of the subject, and the wealth of materal available, that we have not been able to do more than illustrate a few of the most important and epoch-making stages in the evolution of the printed book, whether produced by xylography, or by typography, but such as it is we hope it may add to the interest of the occasion.

This little catalogue has been very hurriedly prepared, but it may perhaps serve as a stimulant to those who are interested in the history of this wonderful art, which occupies a position not the least honourable amongst the arts and crafts.

I am indebted to my colleague, Mr. Guthrie Vine, for assistance in the preparation of this pamphlet.

HENRY GUPPY.

The John Rylands Library,
May 30, 1907.

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Case 1.—Block Printing.

The immediate precursors of the type printed books, that is to say, the books printed by means of separate types capable of being used again and again in different combinations, were the block-prints and block-books. These were printed wholly from blocks or slabs of wood, upon which not only the pictorial matter but the letter-press had been cut in relief.

The earliest known productions are single sheets, consisting of outlines of figures of saints, copied no doubt from the illuminated manuscripts, and intended chiefly for distribution to the pilgrims at the popular shrines. Numerous as these prints must have been in their day, only a few scattered examples have survived. The earliest example with a definite date, is that of *St. Christopher*, which bears an inscription of two lines, and the date 1423, of which the only known copy is exhibited in this case. Below it are two other undated prints, which, to judge by their execution, belong to an earlier period.

The manner of printing was peculiar, since the earliest examples were produced long before the printing press was invented. It may be described as follows:—The block was thinly inked over, after which a sheet of dampened paper was laid upon it and carefully rubbed with the hand, or some such instrument as a dabber.

From the single leaf prints to the block-books was the next step in the development. The block-books were made up from single leaves, printed only on one side of

the paper, and then, in most cases, pasted back to back and made up into books. The reason for printing the sheets only on one side is obvious, when the manner of printing is recalled. To have turned the sheet to receive a second print would have resulted in the smearing of the first, by reason of the friction necessary to secure the second impression.

Fourteen of the block-books are preserved in the library, of which nine may be assigned conjecturally to the period between 1430 and 1450, while the others are of a somewhat later date.

These were not only the stepping-stones to that remarkable development in the methods of transmitting knowledge which is represented by the printing press, but were also the precursors of the later schools of engraving, indeed, they were the earliest specimens of the wood-engraver's art.

The library also possesses one of the original wooden blocks from which a leaf of one of the editions of the *Apocalypsis S. Joannis* is printed.

1. Woodcut of St. Anthony. [Early 15th century].

Woodcut of St. Anthony with the usual symbols, holding a cross and bell in one hand and a book in the other. Two young men are kneeling on either side of him. The pig at his feet represents the demon of sensuality and gluttony that St. Anthony overcame by divine assistance.

This woodcut was probably executed in Germany, and is most likely earlier than that of St. Christopher of 1423 exhibited above it.

2. Woodcut of St. Bridget. [Early 15th century].

Woodcut of St. Bridget with the usual symbols seated at a desk writing. The inscription above St. Bridget reads: "*o brigita bit got fir uns.*"

This print, like that of St. Anthony beside it, is not improbably earlier than that of St. Christopher.

3. Woodcut of St. Christopher. *German.* **1423.**

This famous woodcut is the earliest known piece of printing to which a date is attached. It is pasted on the inner board of the binding of a MS. entitled "*Laus Virginis,*" which was formerly in the library of the Monastery of Buxheim in Suabia. It was discovered in 1769 by the German bibliographer, Heinecken.

A similar print of "*The Assumption*" is pasted on the inside of the other board of the binding, and it is surmised that these prints were pasted in their present position, not with any idea of preserving them, but with the object of covering up the much bescribbled boards, and so making the book tidy.

The inscription at the bottom of the print reads:—

*Cristofori die faciem quacumq; tueris *** Millesimo cccc°*
*Illa nempe die morte mala non morieris *** xx° tertio:—*

4. "Ars Memorandi." Block-Book.

German. 15th century.

A series of fifteen symbolical designs concerning the Four Gospels, intended to serve as an aid to memory.

5. Original Wood Block.

German. c. 1450.

One of the original blocks from which the second leaf of an edition (not the one exhibited in this case) of the "*Apocalypsis S. Joannis*" was printed.

6. "Biblia Pauperum." Block-Book.

German. 15th century.

A series of plates depicting scenes from the Old and New Testament with rhyming verses and texts and intended to familiarise the illiterate with the principal events of the Bible.

Manuscript versions of this "Bible of the Poor" of the 14th century are known.

The open pages illustrate, on the left-hand:

The Angel appearing to Gideon.

The incredulity of Thomas.

Jacob wrestling with the Angel.

On the right-hand:

Enoch taken into Heaven.

The Ascension of Our Lord.

Elijah received up into Heaven.

7. "Speculum Humanæ Salvationis."

Low Countries. 15th century.

This work comprises a series of subjects from the New Testament descriptive of the life of Christ, with parallels from the Old Testament, as well as from traditional history.

In this edition, some pages are printed from wooden blocks, others with movable type: so that this volume forms a link between block and type printing. Another point of interest is that the "*Speculum*" forms one of the group of books, known by the name of "Costeriana," as being the supposed productions of Laurens Janszoon Coster, for whom is claimed, by some writers, the honour of having been the inventor of printing at Haarlem, as opposed to the more generally admitted claims of Gutenberg and Mainz.

CASE I.

8. "Apocalypsis S. Joannis." Block Book.

German. c. 1450.

A set of wood engravings intended to illustrate the most remarkable portions of the Apocalypse of St. John. This copy, which is bound up with an edition of the "*Biblia Pauperum*," is in its original binding, dated 1467.

9. "Apocalypsis S. Joannis." Manuscript.

Flemish. c. 1350.

The continuity of the mediæval artistic tradition is strikingly shown by the close resemblance in treatment of the same subjects apparent in this manuscript and in the later block-printed "*Apocalypse*" which is exhibited below it.

10. Letters of Indulgence granted by Pope Sixtus IV.

German. 1482.

An example of block-printing, remarkable for its occurrence so long after the establishment of the art of printing with movable type. This copy is not improbably unique.

11. Hartlieb (Johann). "Die Kunst Ciromantia."

Irog scapff zu augspurg. [1475?] Fol.

A book treating of character and fate-reading from the hand. It was written in 1448. Ireland, the Shakespearian forger, alleged that he had manufactured this volume.

Case No. 2.—Germany.

Claims to the honour of having first made use of separate metal letters or types for printing in the western world have been put forward in favour of Germany, France and Holland. It is true that from contemporary documents it appears that experiments of some kind were made at Avignon as early as 1444, and there are references to other experiments at about the same date in Holland, which have been connected with the name of Coster of Haarlem. But the only country which is able to produce indisputable specimens in support of her claim is Germany.

Commencing then with Germany, and assuming that the first press was set up at Mainz, we have the first printed documents to which can be assigned a place or date—the *Letters of Indulgence*, granted by Pope Nicolas V. in 1452 through Paulinus Chappe, Proctor-General of the King of Cyprus, and conferring privileges on all Christians contributing to the cost of the war against the Turks. The earliest was printed in 1454, the other before the end of 1455. Then follow the two splendid Latin Bibles, one with thirty-six lines to a column, sometimes referred to as the *Bamberg Bible*, because the type in which it is printed was afterwards employed by a printer of Bamberg, named Albrecht Pfister; the other, with forty-two lines to a column, commonly referred to as the *Mazarine Bible*, from the accident of the copy in the library of Cardinal Mazarin, at Paris, being the first to attract attention. Whether these two Bibles were printed at one and the same press, or at different printing offices, is a subject of controversy. By some authorities it is thought that the first-named was commenced about 1448,

but was not completed until about 1461, whilst the other was commenced in 1450, and completed some time before August, 1456. That Gutenberg was the printer of one of the Bibles, if not of both, is generally conceded, although his name is not found on any piece of printing which has been attributed to him. Unfortunately it is only by the aid of conjecture that we are able to link together the few facts we possess concerning the early presses at Mainz. It seems probable, however, that Gutenberg was ruined at the very moment of success through an action, brought against him by Johann Fust, for the repayment of loans advanced to him for the purpose of carrying out his projects.

The earliest book to contain particulars of the name of its printers and the date and place of printing was the *Psalmorum Codex* or *Mainz Psalter*, printed in 1457 at Mainz by Johann Fust and Peter Schœffer. Peter Schœffer had been an illuminator, and to his influence has been ascribed the beautiful initials, printed in two colours, with which the book is embellished. Of this majestic folio the library is in proud possession of the only known perfect copy.

1. Mainz. [1448-1461].—"Biblia Latina."

This Latin Bible is known as the "36-line Bible" by reason of its 36 lines to the column, and to distinguish it from the 42-line edition. It is known as the "Pfister Bible" and the "Bamberg Bible," because the type in which it is printed was used at a later date by Albrecht Pfister, a printer at Bamberg. It gives no information as to place or date of printing, or the printer who produced it. The printing of it was probably commenced about 1448 by Gutenberg, before the 42-line Bible, but it

was not finished until later, either by Pfister alone or in association with Gutenberg. A copy of this Bible in the Bibliothèque Nationale, Paris, has the date 1461, written in by the rubricator. The type is found in several other books printed by Pfister at Bamberg in 1461 and 1462 (see No. 6 in Case 3).

2. Mainz. [1450-1456].—"Biblia Latina."

This Latin Bible is known as the "42-line Bible" to distinguish it from the 36-line edition, and as the "Mazarine Bible" because the first copy to attract attention was discovered in the library of Cardinal Mazarin. It gives no information as to the printer or date and place of printing. It is thought to have been commenced by Gutenberg about 1450, and was probably finished and issued by Fust and Schoeffer about 1456. The copy in the Bibliothèque Nationale, Paris, contains a note at the end of each volume giving the date of the completion of the rubrication as August, 1456.

3. Mainz. 1454.—Indulgence granted by Pope Nicholas V. through Paulinus Chappe, Proctor-General of the King of Cyprus, conferring privileges on all Christians contributing to the cost of the War against the Turks.—*Broadside.*

The earliest known dated specimen of printing with movable type. The larger of the two types used is the same as that used in the "42-line Bible." Five issues of this indulgence are known. This is known as the 30-line issue of 1454.

4. Mainz. 1455.—Indulgence granted by Pope Nicholas V. through Paulinus Chappe, Proctor-General of the King of Cyprus, conferring privileges on all Christians contributing to the cost of the War against the Turks.—*Broadside.*

The second specimen of printing from movable type with a date. This copy is of interest as having the original seal attached. The larger of the two types used is the same that was used in the "36-line Bible." This is known as the 31-line issue of 1455.

5. Mainz. 1457.—"Psalterium Latinum" or "Mainz Psalter."

On Vellum. *Mainz: J. Fust and P. Schœffer,* 1457. Fol.

The earliest book bearing the name of its printers and the date of publication (in a colophon). The Psalms are arranged in the order in which they were sung in church, with musical notes added by hand. The capitals, which are printed in colours, and which have seldom since, if ever, been surpassed, may be ascribed to the influence of Peter Schœffer, who had been an illuminator. There has been much controversy as to the manner in which the initial letters were printed, but generally they are regarded as having been stamped in after the rest of the page had been printed, a separate stamp being used for each colour. Nine copies are known, of which this is the only perfect one.

Case 3.—Germany.

Of the productions of the press or presses at Mainz with which the names of the three printers, Gutenberg, Fust and Schœffer, are associated, the library possesses no fewer than fifty examples, several of which are the only copies of which there is any record, notably, the German edition of the *Bul zu dutsch . . . der babst Pius II.*, printed in 1463 or 1464, which is distinguished as being the first printed book in which a title-page was employed. And the broadside *Schrift wider Graf Adolf von Nassau* of Diether von Isenburg, printed in 1462, of which only one other copy is known.

1. **Mainz. 1459.—Durandus: "Rationale Divinorum Officiorum."**

Mainz: J. Fust and P. Schœffer, 1459. Fol.
Printed on Vellum.

The first book printed in Fust and Schœffer's smallest fount of type.

2. **Mainz. 1463 or 1464.—"Dis' ist die bul zu dutsch die unser allerheiligster vatter der babst Pius herusz gesant hait widder die snoden ungleubigen turcken."**

[*Mainz: J. Fust and P. Schœffer*, 1463 or 1464.] Fol.

The first book with a printed title-page, of which no other copy is known.

The volume consists of eight leaves, without printers' names, date, or place of printing. The title, which is printed at the top of the recto of the first leaf, is in the

largest of the two types used by Fust and Schœffer in the Latin Psalters printed by them, at Mainz, in 1457 and 1459. The text of the Bull is printed in the smallest fount of type employed by the same printers. It was used for the first time in the *Durandus* of 1459, and was still in use by Peter Schœffer in 1489.

The date of the issue of the Bull is given in the text as 1463, and this must be the date also of the printing, since a Bull could not operate without being put into circulation. There are other considerations which justify the conclusion that the volume must have been printed in 1463, or at the latest, in the early part of the following year.

3. Mainz. 1465.—Cicero: "De officiis et paradoxa."

Mainz: J. Fust and P. Schœffer, 1465. Fol.
Printed on Vellum.

The first edition printed of any classical author. If this volume antedates the edition of *Lactantius* printed at Subiaco on October 30th of the same year, it will also have the distinction of containing the earliest examples of the use of Greek type.

4. Mainz. 1460.—Balbus: "Summa que uocatur catholicon."

Mainz: [*Attributed to Gutenberg*], 1460.
2 vols. Fol.

The type used on this work was also employed by a printer named Nicolaus Bechtermünze, a relative of Gutenberg, at Eltville for the "*Vocabularium ex quo*," printed in 1467.

The "*Catholicon*" is a kind of encyclopædia alphabetically arranged.

5. Mainz. 1467.—Thomas Aquinas: "Summa, secunda secundæ partis."

Mainz: P. Schœffer, 1467. Fol.

The first book printed by Peter Schœffer alone.

6. Bamberg. 1461.—"Biblia Pauperum."

[*Bamberg: A. Pfister*, 1461?] Fol.

Works by this printer are of extraordinary rarity. Only four books and a part of a fifth are known to exist in this country, and all of these are in this library. This is in the same type as that used for the "*36 line Bible.*"

Case 4.—Germany.

From Mainz the art of printing migrated to Strassburg, a city where Gutenberg appears to have made experiments as early as 1439, and where in, or before, 1460 Johann Mentelin had printed another great Latin Bible, a copy of which is exhibited. It also found its way to Bamberg, to Cologne, where Ulrich Zel, the disciple of Schœffer, was the first printer, to Augsburg, to Nuremberg, to Speier, to Ulm, and to forty-three other towns in Germany, where printing was carried on during the latter part of the fifteenth century by not fewer than 215 printers. By means of the examples of the various presses to be found on the shelves of the library, it is possible to follow the art step by step in its progress through Germany. Of the works printed by Pfister at Bamberg, the printer who employed the same type as that found in the thirty-six line Bible, only four books and part of a fifth are known to exist in this country, all of which are in Manchester, whilst our copy of his Latin edition of the *Biblia pauperum* is the only one known.

CASE IV.

1. Cologne. 1499.—"Cronica Van Coellen."

[*Cologne: Johann Koelhoff*, 1499.] Fol.

The Cologne Chronicle is famous for the support it gives to the theory that European printing originated in the Low Countries and not in Germany, and that Lourens Janszoon Coster of Haarlem should be credited with its discovery rather than Gutenberg of Mainz. The volume is open at the particular passage referred to, which runs thus: "*This highly valuable art was discovered first of all in Germany, at Mentz on the Rhine. And it is a great honour to the German nation that such ingenious men are found among them. And it took place about the year of our Lord 1440; and from this time until the year 1450, the art and what is connected with it was being investigated. And in the year of our Lord 1450 it was a golden year, and they began to print, and the first book they printed was the Bible in Latin; it was printed in a large letter, resembling the letter with which at present missals are printed. Although the art was discovered at Mentz, in the manner as it is now generally used, yet the first prefiguration was found in Holland, in the 'Donatuses,' which were printed there before that time. And from these 'Donatuses' the beginning of the said art was taken, and it was invented in a manner much more masterly and subtile than this, and became more and more ingenious. . . . But the first inventor of printing was a citizen of Mentz, born at Strassburg, and named Junker Johan Gutenberg. From Mentz the art was introduced first of all into Cologne, then into Strassburg, and afterwards into Venice. The origin and progress of the art was told me verbally by the honourable Master Ulrich Zell of Hanau, still printer at Cologne, anno 1499, and by whom the said art came to Cologne.*" (Translated.)

2. Strassburg. 1460.—"Biblia Latina."

[*Strassburg: Johann Mentelin*, c. 1460.] Fol.

The first book known with certainty to have been printed at Strassburg, but, according to a statement in the Chronicle of Joannes Philippus de Lignamine (Rome, 1474), Mentelin was printing at Strassburg in 1458 as many sheets as Gutenberg, *i.e.*, three hundred a day. The Library of Freiburg has a copy of this Bible with the dates 1460, 1461 in manuscript, being the dates when the rubrication was completed for the 1st and 2nd volumes respectively.

3. Cologne. 1466.—John Chrysostom: "Expositio super Psalmum Miserere."

[*Cologne*]: *Ulrich Zel*, 1466. 4to.

The earliest dated book printed at Cologne.

4. Augsburg. 1468.—"Bonaventura: Meditationes de vita Christi."

Augsburg: Gunther Zainer, 1468. Fol.

The first dated book of G. Zainer, to whom was due the introduction of printing into Augsburg.

5. Nuremberg. 1470.—Franciscus de Retza: "Comestorium Vitiorum."

Nuremberg: [*Johann Sensenschmid*], 1470. Fol.

The first dated book printed at Nuremberg.

6. Augsburg. 1473.—"Speculum Humanæ Salvationis."

Augsburg: [*Gunther Zainer at the Monastery of SS. Ulric and Afra, not after 1473*]. Fol.

An example of the illustrated works printed by G. Zainer. This practice of issuing illustrated books involved him in a dispute with the wood-engravers of the town, then one of

the chief centres in Germany for card-making and wood-engraving. Zainer was a native of Reutlingen, and on seeking admission to the roll of burghers, his application was opposed by the craft of engravers, for what they considered an infringement of their rights. The matter was submitted to the arbitration of Melchior de Stanheim, the abbot of the Monastery of SS. Ulric and Afra, who decided that Zainer might continue to print illustrated books, provided that he employed none but members of the guild on the work of engraving. We are indebted to a manuscript note in a copy in a private library for the information that this work was printed at the Monastery of SS. Ulric and Afra.

7. Ulm. 1473.—Boccaccio: "De Claris Mulieribus."

Ulm: Johann Zainer, 1473. Fol.

Johann Zainer, the first printer at Ulm, was a relative of Gunther Zainer of Augsburg. Both Ulm and Augsburg were remarkable for the excellence of their illustrated books.

8. Cologne. 1471.—Adrianus Carthusiensis: "Liber de Remediis Utriusque Fortunæ."

Cologne: Arnold ther Hoernen, 1471. 4to.

This is the first book known that has the leaves numbered. The numerals are placed in the middle of the outer margin of each right-hand page.

Case 5.—Italy.

Though the printing press was born in Germany, the full flower of its development was first reached in Italy, at that time the home of scholarship. The first printers of

Italy were two migrant Germans—Conrad Sweynheym and Arnold Pannartz—who set up their press in the Benedictine Monastery of Saint Scholastica, at Subiaco, some twenty miles from Rome, where many of the inmates were Germans. Here, between 1465 and 1467, they printed four books. In the latter year they removed from Subiaco into Rome, where a compatriot, Ulrich Hahn, was also just beginning to work. Hahn's first production was *Meditationes seu contemplationes*, of Turrecremata, the first illustrated book to be printed in Italy, of which the only known perfect copy is exhibited. Of the works printed by Sweynheym and Pannartz, and enumerated in their famous catalogue of 1472, the library contains copies of every one save the *Donatus*, of which not even a fragment is known to have survived of the 300 copies recorded to have been printed, and one other.

The progress of the art in Italy between 1465 and 1500 was quite phenomenal. In 1469 John of Speier began to work in Venice. He was followed by Vindelin of Speier, and in 1470 by a Frenchman named Nicolas Jenson, whose beautiful roman type has never been surpassed and seldom equalled. Within the next five years printing was introduced into most of the chief towns of Italy, and before the end of the century presses had been established in seventy-three towns. In Venice alone not fewer that 151 presses had been started, and somthing approaching 2,000,000 volumes had been printed before the close of the fifteenth century—an output which exceeded the total of all the other Italian towns put together. These presses are well represented in the John Rylands collection, and it is possible in most cases to exhibit the first work produced by the printers. Of one specimen of early Venetian printing mention may be made; it is the first edition of

CASE V.

Il Decamerone of Boccaccio, printed by Valdarfer in 1471. It is the only perfect copy extant, the rarity of which is attributed to its having formed part of an edition committed to the flames by the Florentines through the teaching of Savonarola. Of the early productions of the Neapolitan presses the library possesses many examples, several of which are the only known copies.

1. Subiaco. 1465.—Cicero: "De oratore."

[*Monastery of Subiaco: C. Sweynheym and A. Pannartz,* 1465.] 4to.

The first surviving work printed in Italy. The Benedictine monastery of Subiaco, near Rome, had many Germans amongst its inmates. It is not surprising, therefore, that these two German printers, Sweynheym and Pannartz, should in the first instance establish their press there, especially as Cardinal Turrecremata, the abbot, was well known for his patronage of learning.

2. Rome. 1467.—Cicero; "Epistolæ ad familiares."

Rome: C. Sweynheym and A. Pannartz, 1467. 4to.

This is probably the first work printed in Rome, being the earliest production of the press of C. Sweynheym and A. Pannartz after their removal from Subiaco.

3. Rome. 1467.—Turrecremata: "Meditationes seu Contemplationes."

Rome: Ulrich Hahn, 1467. Fol.

This is the first book printed by U. Hahn, the rival of Sweynheym and Pannartz, who contests with them the honour of having introduced printing into Rome. It is, perhaps, not devoid of significance that it is a work by their former patron, Cardinal Turrecremata.

4. Venice. 1469.—Cicero: "Epistolæ ad Familiares."

[*Venice*]: *Joannes de Spira*, 1469. Fol.
Printed on vellum.

The first book produced at Venice. A monopoly of printing there was granted to John of Speier for five years, but he died before the expiration of the term in 1470. He was succeeded by his brother Wendelin, who did not obtain an extension of the privilege.

5. Venice. 1470.—Cicero: "Epistolæ ad Atticum, Brutum, et Quintum Fratrem."

[*Venice*]: *N. Jenson*, 1470. Fol.
Printed on vellum.

The first production of the press of N. Jenson, a Frenchman, who after serving an apprenticeship in the Paris Mint, became master of the Mint at Tours. His experience in that capacity may have stood him in good stead when he took up the art of printing, for he at once attained by the use of his Roman type a position of pre-eminence from which he has never been displaced. It is said that he was sent to Mainz in 1458 by Charles VII. to learn the art of printing, but, as far as France is concerned, the mission seems to have been without results.

6. Florence. 1496.—Apollonius Rhodius: "Argonautica."

Florence: [*Lorenzo di Alopa*], 1496. 4to.
Printed on vellum.

An example of the work of the Greek press under the direction of Joannes Lascaris, who employed Lorenzo di Alopa as a professional printer. Several works were produced at it, printed wholly or mainly in Greek majuscules, like the volume exhibited.

7. Venice. 1477.—Appian: "De bellis civilibus."

Venice: B. Pictor, E. Ratdolt, E. Loslein, 1477. 4to.

Erhard Ratdolt of Augsburg is famous for the beauty of the woodcut borders and initials employed by him, of which an example is here shown.

8. Verona. 1472.—Valturius: "De re militari."

Verona: Joannes de Verona, 1472. Fol.

The woodcuts in this volume depicting military operations and engines are drawn with a grace and vigour that make it noteworthy amongst early illustrated books. They were probably copied from drawings in the original manuscript, and the designs have been attributed to the artist Matteo de'Pasti.

9. Brescia. c. 1474?—"Batrachomyomachia."

[*Brescia: T. Ferrandus,* c. 1474?]. 4to.

This is the only known copy of what R. Proctor, the bibliographer, believed to be the first Greek text ever printed. It was assigned by him on typographical grounds to the press of Thomas Ferrandus of Brescia, of whose work very few specimens are known. The only certain date connected with Ferrandus is 1473, in which year he printed the "Statuta Communis Brixiae."

The Greek text with the interlinear Latin translation is printed on the right hand of each leaf, whilst the other side is uniformly reserved for the metrical version of C. Marsuppini.

10. Florence. 1477.—Bettini: "Monte Sancto di Dio."

Florence: Nicolo de Lorenzo, 1477. 4to.

This book is said to be the earliest containing copper-plate engravings.

Case 6.—France, Low Countries, and the Aldine Press.

The spread of printing throughout Europe is well illustrated in the library. The printers of Basle are well represented, as also are the printers of Paris, Lyons, and the other centres of printing in France, and Holland, and Belgium. The library possesses a very fine copy of *Epistolæ* of Gasparinus Barzizius, the first book printed in France by the three Germans, Gering, Krantz and Friburger, who, in 1470, at the invitation of two of the professors of the Sorbonne, in Paris, set up a press within the precincts of the college.

Another noteworthy feature of the library is the collection of books printed at the famous Venetian press, founded by Aldus in or about the year 1494. The collection is considered to be the largest ever brought together, numbering as it does upwards of 800 volumes. These have been arranged, like the "Incunabula," in a room specially constructed for their accommodation. It is fitting that Aldus Manutius, or, as he afterwards styled himself, "Aldus Pius Manutius Romanus," should be thus honoured, for few men in his own, or indeed in any, age have done more for the spread of knowledge than this scholar-printer of Venice. His earliest aim seems to have been to rescue the masterpieces of Greek literature from the destruction ever impending over a few scattered manuscripts. The masterpieces of Latinity had, for the most part, been exhausted by his predecessors, and it was natural that some scholar and printer should turn his attention to the wide field offered by the Greek classics. As yet no one had seriously undertaken the task. In six

cities only had Greek books been issued, at Brescia in 1474, at Vicenza in 1475 or 1476, at Milan in 1476, at Parma in 1481, at Venice in 1484 and 1486, and at Florence in 1488. Only one great Greek classic, "Homer," had been issued from the press when Aldus began to print. There was, therefore, an abundant field for Aldus to occupy, and to prove how well he occupied it, it is only necessary to say that when he ceased his work Aristotle, Plato, Thucydides, Aristophanes, Euripides, Sophocles, Homer, Demosthenes, Æsop, Plutarch and Pindar had been given to the world, most of them for the first time. But to carry out his scheme he required ready access to manuscripts, and this, in all probability, was the consideration that induced him to settle at Venice. Venice, free, enlightened, already the great centre of printing, the repository of unpublished manuscripts, and the home of the refugee Greek scholars who would be capable of assisting Aldus in his enterprise, would naturally appear to him the place most suitable for the establishment of his press, and so from Venice proceeded that stream of Aldine editions which have always been prized by book-lovers.

The first productions of Aldus were the *Erotemata* of Laskaris, the *Galeomuomachia*, and *Musæi opusculum de Herone et Leandro*, all of which appeared in 1495. In the same year he issued the first volume of the folio edition of Aristotle, the work with which he inaugurated his great series of the Greek classics. In 1502 the *Tragœdiæ* of Sophocles appeared, followed in 1518 by the first printed *Greek Bible*, of which Aldus was himself the projector and chief editor, though he did not live to see it completed, and in 1525 by the *editio princeps* of Galen. Aldus did not confine his attention to the Greek classics, though the achievements of his Latin press are not so distinguished

as those of his Greek press. The year 1501 marks a real innovation in the art of typography which Aldus effected. The famous italic type which he first employed in the *Vergil* of 1501 is said to be a close copy of the handwriting of Petrarch. It was cut for the printer by Francesco Raibolini, and it is so fine and close as to be ill-suited to the large page of the folio or quarto. Accordingly, Aldus began to make up his sheets into a size that could easily be held in the hand and readily carried in the pocket. This new type allowed him to compress into the small dainty format, by which the press of Aldus is best remembered, as much matter as the purchaser could heretofore buy in a large folio. The public welcomed the innovation, which not only meant reduction in size, but considerable reduction in price. The result was a wide diffusion of books and the popularisation of knowledge at which Aldus aimed. The *Vergil* of 1501 was followed in the same year by *Horace* and *Petrarch*. It is perhaps of interest to remark that the three earliest books to be printed in the type said to have been copied from the handwriting of Petrarch were the two favourite authors of Petrarch, Vergil and Horace, and his own sonnets. In 1499 Aldus published the most famous of Venetian illustrated books, the *Hypnerotomachia Poliphili*, the wood engravings of which are supposed to have been designed by Giovanni Bellini.

After the death of Aldus, which occurred in 1516, the business of the press was carried on by his father-in-law, Andrea Torresano of Asola, and his two sons, by Paolo Manuzio, the son of Aldus, whose enthusiasm for Latin classics equalled that of his father for Greek, and by Aldus Junior, the son of Paolo and the grandson of Aldus. In this way the printing establishment founded by Aldus continued in active operation until 1597, a period of 102 years.

CASE VI.

In addition to the collection of genuine Aldines which the library possesses, many of which are printed on vellum, whilst many others are large paper copies, there are a considerable number of counterfeit Aldines. The fame of the Aldine italic must have spread over Europe with extraordinary rapidity, for in the same year that Aldus issued his *Vergil* (1501) a forgery of it was published in Lyons. Aldus complained bitterly of the constant forgeries to which his works were subjected, and by means of public advertisement warned his customers how they might distinguish the forgeries from the genuine Venetian editions. Upwards of 100 of these forgeries are shelved by the side of the genuine copies.

1. Paris. 1470.—Gasparinus Barzizius: "Liber epistolarum."

Paris: Friburger, Gering, and Kranz, 1470. 4to.

The first book printed in France. The printers were three Germans, Ulrich Gering of Constance, Martin Kranz, and Michael Friburger of Colmar, who, at the invitation of Guillaume Fichet and Jean Heynlyn, two professors of the Sorbonne, set up a press within the precincts of the college.

2. Paris. 1491.—"Horae ad usum Parisiensis."

Paris: Philippe Pigouchet, 1491. 8vo.

Pigouchet throughout his career devoted himself almost exclusively to the production of these beautiful "Books of Hours," most of the editions from his press being published by Simon Vostre.

3. Paris. 1498.—"Therence en frācois."

Paris: Imprimé pour Antoine Vérard [1498?]. Fol.

Antoine Vérard carried on business as a publisher at Paris from 1485 to 1512. He published upwards of three

hundred books in all, of the same popular character as those issued by Caxton. The care which Caxton devoted to editing and translating, Vérard bestowed on their illustration. Vérard probably had a printing office of his own, but he also employed several printers to work for him.

4. Lyons. 1473.—Innocent III.: "Compendium breve."

Lyons: Guillaume Le Roy, 1473. 4to.

The first book printed at Lyons.

5. Gouda. 1480.—"Dialogus Creaturarum."

Gouda: Gerard Leeu, 1480. Fol.

The first illustrated book from Leeu's press, and the first edition of the "*Dialogus Creaturarum,*" a collection of stories about animals, with morals.

6. Bruges. 1478.—Le Fèvre: "Le recueil des histoires de Troye."

[*Bruges: Colard Mansion,* 1476.] Fol.

The first book printed in French. Printed in the same type as that described as Caxton's Type No. 1.

7. Geneva. 1478.—Ximenez: "Le livre des Saints Anges."

Geneva: Adam Steinshauer, 1478. Fol.

The first book printed at Geneva.

8. Venice: Aldus. 1494-95.—Lascaris: "Erotemata, etc."

Venice: Aldus Manutius, 1494–95. 4to.

This volume is probably the earliest production of the press of Aldus.

CASE VI.

9. Venice: Aldus. 1499.—"Hypnerotomachia Poliphili."

Venice: Aldus Manutius, 1499. Fol.

This is the most famous of Venetian illustrated books. Some of the woodcuts, which are supposed to have been designed by Giovanni Bellini, are signed b.

10. Venice: Aldus. 1501.—Vergilius: "Opera."

Venice: Aldus Manutius, 1501. 8vo.
Printed on vellum.

The first book in italic type. From the lines at the end of the preface, "In praise of the letter-cutter," one learns that the characters were cut by Francesco da Bologna who has been identified with the painter, Francesco Raibolini, called Francia. The type is generally said to have been modelled upon the handwriting of Petrarch, and it is worthy of note that Aldus printed in succession the two favourite authors of that poet, namely, Vergil and Horace, and thirdly, an edition of Petrarch.

A counterfeit edition, corresponding exactly with the Aldine, was issued at Lyons in the same year.

11. Venice: Aldus. 1502.—Dante Alighieri: "La divina commedia."

Venice: Aldus Manutius, 1502. 8vo.

The earliest appearance of the Aldine Mark of the dolphin and anchor.

Case 7.—William Caxton.

Turning to England, of genuine Caxtons the library possesses fifty-five examples, of which thirty-six are perfect, and three are "unique." The unique copies are: *The Four Sons of Aymon, Blanchardyn and Eglantyne,* and the broadside, *Death Bed Prayers.* It was in assisting Colard Mansion to print *The Recuyell of the Histories of Troye,* which Caxton had himself translated from the French of Raoul le Fèvre, that he learned the art of printing, as he tells us in his beautifully quaint epilogue to that work. The volume appeared in or about the year 1475, and was followed by *The Game and Playe of the Chesse,* which for many years was regarded as the earlier of the two, and also as the first book printed at Westminster. In 1476 Caxton returned to England from the Low Countries, probably in consequence of the disastrous defeat of Charles the Bold by the Swiss in July of that year. He set up his press at Westminster within the precincts of the Abbey, and in the autumn of 1477 he published *The Dictes or Sayengis of the Philosophres,* the first book to be printed in England. From that year until the time of his death, in 1491, his press was never idle. Including the broadsides and new editions of certain works, his publications at Bruges and in England number about 100, in the printing of which eight different founts of type were employed. In addition to the works already enumerated, the library possesses of the rarer of the Caxtons one of the two only known copies of each of: *Malory's Morte Arthur,* the *Advertisement of pyes of two and three comemoracios of salisburi use, The Curial of Alayn Charetier,* and the *Propositio Johannis Russell,* with others less rare to the number, as already stated, of fifty-five.

CASE VII.

1. Type No. 1.—Le Fèvre: "The Recuyell of the Histories of Troy, translated from the French by W. Caxton."

[*Bruges: Colard Mansion and W. Caxton,* about 1475.] Fol.

The first book printed in English. In the epilogue to the third book, Caxton thus describes the printing of it: "*Thus ende I this booke whyche I have translated after myn Auctor as nyghe as god hath gyuen me connyng to whom be gyuen the laude and preysyng. And for as moche as in the wrytyng of the same my penne is worn myn hande wery and not stedfast myn eyen dīmed with ouermoche lokyng on the whit paper, and my corage not so prone and redy to laboure as hit hath ben, and that age crepeth on me dayly and febleth all the bodye, and also because I haue promysid to dyuerce gentilmen and to my frendes to adresse to hem as hastely as I myght this sayd book. Therefore I haue practysed and lerned at my grete charge and dispense to ordeyne this said book in prynte after the maner and forme as ye may here see, and is not wreton with penne and ynke as other bokes ben, to thende that euery man may haue them attones, ffor all the bookes of this storye named the recule of the historyes of troyes thus enpryntid as ye here see were begonne in oon day and also fynyshid in oon day. . . .*"

2. Type No. 1.—Cessolis: "The Game and Playe of the Chesse."

[*Bruges: Colard Mansion and W. Caxton,* 1475 or 1476.] Fol.

This book was translated by Caxton from the French version of Jean de Vignay, and printed by him, no doubt,

with the assistance of Mansion, while still resident at Bruges. On returning to England, Caxton left this first fount of type at Bruges and no more English books were printed in it.

3. Type No. 2.—"The Dictes or Sayengis of the Philosophres."

Emprynted by me Wylliam Caxton at Westmestre, 1477. Fol.

The first book from Caxton's press at Westminster with printer's name, and with place and date of printing. Probably the first book printed in England.

4. Type No. 3.—An Advertisement.

Westminster: W. Caxton [1477—78?].

This is an interesting relic, not only as giving the name of the house inhabited by our first printer—the Reed pale—but also as a specimen of advertisement in the fifteenth century.

The full text is as follows:

If it plese ony man spirituel or temporel to bye ony pyes of two and thre comomoraciōs of salisburi use empryntid after the forme of this presēt lettre whiche ben wel and truly correct late hym come to Westmonester in to the almonesrye at the reed pale and he shal haue them good chepe. *Supplico stet cedula.*

Only one other copy of this advertisement is known, and that is in the Bodleian, at Oxford.

5. Type No. 4.—Voragine: "The Golden Legend," Translated out of Latin through the French Version by W. Caxton.

Westminster: W. Caxton, 1483. Fol.

The largest and most important of Caxton's literary and typographical labours. In his second prologue to the book

Caxton tells us that the trouble of preparing, and the cost of printing, had rendered him well nigh desperate. This would be due, no doubt, to the very extensive use of woodcuts to illustrate the volume.

6. Type No. 4*.—Chaucer: "The Canterbury Tales."

Westminster: W. Caxton [1484]. Fol.

This is the first illustrated edition of the *"Canterbury Tales,"* but the second printed edition. The first was printed in or about the year 1477–8, also by Caxton.

7. Type No. 5.—"The Royal Book or Book for a King."

Westminster: W. Caxton, 1488. Fol.

8. Type No. 6.—"The Four Sons of Aymon."

[*Westminster: W. Caxton,* 1489?]

Without date, place or printer's name, but printed in Caxton's No. 6 type.

This copy is imperfect, but no other copy is known.

9. Type No. 8.—Mirk: "Liber Festivalis."

Westminster: W. Caxton [1490?]. Fol.

10. Type No. 2*.—"The Mirrour of the World."

[*Westminster: W. Caxton,* 1481]. Fol.

Without date, place or printer's name, but printed in Caxton's No. 2 type.

This is the first illustrated book printed by Caxton. It contains 34 woodcuts which are very crude.

11. Type No. 6.—"A Book of Divers Ghostly Matters."

Westminster: W. Caxton [1490?]. 4to.

This is opened to show Caxton's mark.

Case No. 8.—England.

Of the works printed by Wynkyn de Worde, Lettou, Machlinia, Pynson, Julian Notary and the Schoolmaster-printer of St. Albans, the library possesses many examples, a proportion of which are believed to be unique. Of the early Oxford books there are nine, including the *Exposicio Sancti Ieronimi in simbolo apostolorum* of Rufinus, with the date M.CCCC.LXVIII., a misprint for 1478, which, in consequence, has been put forward from time to time as the first book printed in England.

Of the later English presses, such as Berthelet, Grafton, Whitchurch, Jugge, Day, Seres, Baskerville, and Foulis, to mention only a few of the outstanding names, the library possesses many and notable examples.

1. Westminster. c. 1495.—Bartholomæus Anglicus: "De proprietatibus rerum."

Westminster: Wynkyn de Worde, [c. 1495]. Fol.

The first book known to have been printed on paper made in England. In the "Prohemium" at the end of the volume we find the name of the maker, John Tate, of Hertford, as well as an important statement respecting Caxton. The passage referred to reads thus:—

"And also of your charyte call to remembraunce
The soule of William Caxton, first prȳter of this boke,
In laten tonge at Coleyn hȳself to auaūce
That euery well disposyd man may theron loke
And Iohn Tate the yonger Ioye mote he broke
Whiche late hathe in Englond doo make this paper thynne
That now in our englyssh this boke is prynted Inne."

Although there are difficulties in connection with this statement, it seems to deserve more attention than it has sometimes received, coming as it does on the authority of Caxton's former assistant and successor.

Wynkyn de Worde was a foreigner, a native probably of Wörth, in Alsace, whence his name was derived. It seems likely that he came to England with Caxton in 1476, and very probably held an important position in the printing office from its establishment. On Caxton's death in 1491 he took over the business, which he himself carried on until his own decease in 1534, the total number of his publications now extant amounting to over 600.

The work of Bartholomaeus Anglicus here exhibited was a kind of encyclopædia. The Latin text, from which this English version was translated by John of Trevisa, long remained a standard work in the universities. In Paris it could be hired by the scholars at a fixed price.

2. Saint Albans. 1486.—Berners: "The bokys of haukyng and huntyng, and also of cootarmuris."

Saint Albans: [*"the Schoolmaster-printer"*], 1486. Fol.

The whole of this work is commonly attributed to Juliana Bernes or Berners, believed to have been Prioress of the Nunnery of Sopwell, a dependency of St. Albans, on the strength of the words found at the end of the metrical treatise on hunting: "Explicit Dam Iulyans Barnes in her boke of huntyng." It seems doubtful, however, whether she was responsible for more than a portion of it.

The "Book of Saint Albans" has the distinction of being the first book printed in colour in England.

3. **Oxford. "1468" [for 1478].—"Exposicio sancti Ieronimi in simbolo apostolorum."**

Oxonie: [*Theodoric Rood?*], '1468' [for 1478]. 4to.

The first book printed at Oxford.

At one time this book was cited as the first book printed in England on account of the colophon—M.cccc.lxviij.—but it is now generally admitted that *x* has dropped out and that the work is thus 10 years later than at first appears. Several other examples of the same misprint are known in books printed in other towns.

4. **London. 1485.—"Regule Ordinationes et Constitutiones Cancellarie Innocentii VIII."**

[*London: William de Machlinia,* 1485.] 4to.

The only copy known.

5. **[ ]. [c. 1500.—"A treatise called parvula. For the instruction of children."**

Emprentyd by me Nicole marcāt. 4to.

Of this little grammatical tract, consisting of four leaves, no other copy is known. An edition of the same treatise, consisting of eight leaves, was printed by Wynkyn de Worde in 1509, under the title "*Longe Parvula,*" and yet another edition, without date, but containing Wynkyn de Worde's device No. 1, and consisting of six leaves, was issued under the title "*Pervula.*"

Of the printer Nicole marcāt evidently Nicholas Marcant, or Marchant, or Marchand, nothing is known. His name is not found elsewhere than in the colophon of this tract. There is no indication of the date or place of printing.

CASE VIII.

6. London. 1521.—Henry VIII. "Assertio septem Sacramentorum adversus Martin. Lutherum."

London: Pynson, 1521. 4to.

This is one of the three copies known printed on vellum of the work which gained Henry VIII. the title of "Defender of the Faith." This one was a presentation copy to Louis II., King of Hungary, and bears the inscription in Henry's handwriting, "Regi Daciae." On the binding are the arms of Pope Pius VI.

7. Birmingham. 1757.—Vergil: "Bucolica, Georgica et Æneis."

Birminghamiae: Typis Johannis Baskerville, 1757. 4to.

The first book printed by Baskerville. He only decided on his types after several years of experiment, and they failed at first to meet with general approval.

8. Hammersmith. 1896.—Chaucer. "Works."

Hammersmith: William Morris at the Kelmscott Press, 1896. Fol.

Printed on vellum.

The illustrations are from designs by Sir E. Burne-Jones.

This type from its employment in this volume became known as the Kelmscott "Chaucer" type.

9. Hammersmith. 1895.—Rossetti. "Hand and Soul."

Hammersmith: William Morris at the Kelmscott Press, 1895. 16mo.

An example of Morris's "Golden" type, so called because the Golden Legend was the first book planned by W. Morris

when he began printing, and the fount here employed, which was modelled largely upon that of N. Jenson of Venice, was specially cast for it.

10. Chelsea. 1902.—"The Song of Solomon. (Illuminated by Florence Kingsford)."

Chelsea: St. John Hornby at the Ashendene Press, 1902. 4to.

Of this exquisite little volume only forty copies were printed, all on vellum, at the private press of Mr. St. John Hornby. The type was designed in imitation of the first type used by Sweynheym and Pannartz, the first Italian printers, at Subiaco in 1465.

11. Hammersmith. 1903-05.—"The English Bible."

Hammersmith: The Doves Press, 1903—05. 5 vols. Fol.

This Bible was printed at the press founded by Mr. Cobden Sanderson at Hammersmith. The type was designed by Mr. Emery Walker in imitation of the beautiful fount of type used by N. Jenson of Venice in 1472. One of the most beautiful Bibles ever printed.

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